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more to be regretted, inasmuch as the love of music seems to have entered so fully into the composition of the Yorkshireman. Possibly Mr. Lancaster may have consulted the tastes of his countrymen in this compilation; and if so, we can only say he deserves every encouragement they can offer him, if only as a reward for his extreme care and musicianly skill.

*Three Andantes for the Organ.* Composed by Henry Smart.

AMONGST English composers for the king of instruments, Mr. Smart is decidedly *facile princeps*. The amount he has written may not be large, but it has always been of a high class. That he has not composed more extensively is a matter perhaps difficult to explain, and perhaps not; anyhow it is much to be deplored, and for two reasons. First, it is always to be regretted when valuable matter, be it metallic or mental, is locked up and unproductive. But it is doubly vexatious when in addition to this, the land is, so to speak, thirsting for the dissemination of the material in question. The application in this case is, here are we in England, with plenty of organs and organists, but with a terrible paucity of organ music (proper). There, on the other hand, is Mr. Smart (and one or two others) with a head full of the most beautiful thoughts, which only require to be set forth on paper and disseminated, to fill thousands of hearts with pleasure. And yet we comparatively seldom hear from him.

Still, seeing we *have* just heard, and to some advantage too, it would, perhaps, be wiser to leave off grumbling, and rather rejoice that the supply has not stopped altogether. Therefore, in pursuance of this resolution, we beg leave to state, that in the *Three Andantes* now under notice we have more reason than ever to be grateful to Mr. Smart for beautiful thoughts put together in a masterly style. Where all three are so equally good, it is almost impossible to make a comparative analysis without running this notice to an unreasonable length. We may say, however, that the first is, upon the whole, the best. The second displays the most careful writing; whilst the third, though decidedly the most taking of the three, is the least original. Altogether we most distinctly aver that we know no compositions of Mr. Smart's in which melody and harmony of the most charming character, is so well matched by musicianly skill, and a thorough knowledge of the resources of the instrument as in these three *Andantes*.

*Three Hymn Tunes.* Composed by Herbert Columbine.

If it be our duty to aid in the dissemination of that which is good, it is clearly incumbent on us to condemn that which is the reverse. Therefore no alternative is left us but to tell Mr. Columbine that his tunes exhibit an utter ignorance of the principles of harmony; and he cannot fail to bring upon himself much discredit by the publication of tunes which must be condemned by every honest musician.

*Six Trios for Female Voices*; with Pianoforte accompaniment. Composed by Giulio Roberti.

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|-----------------------------|----------------------------|
| No. 1. <i>Recollection.</i> | No. 4. <i>Twilight.</i>    |
| 2. <i>Peace.</i>            | 5. <i>The Night.</i>       |
| 3. <i>Fare thee well.</i>   | 6. <i>Charming Valley.</i> |

THESE Trios are all written with an intimate knowledge of vocal effect; and there is a commendable desire to avoid the common-place, both in the voice-parts and accompaniment. No. 1 is somewhat eccentric in the opening phrases; and the alternation between minor and major, so frequently repeated, becomes tiresome. No. 2 is, in our opinion, by far the best of the set. The melody is simple, and cannot fail to please; and the part-writing is most effective. This Trio is in the purest style of composition for equal voices, and is destined, we believe, to become popular. No. 3 is a flowing melody in  $\frac{3}{4}$  rhythm, where the voices are together almost throughout. There is little aiming at effect here; and, perhaps on that account, more effect is obtained than we have in No. 4, an "Ave Maria," which is somewhat laboured in construction. The phrase, in

F sharp minor, to the words "While swung the deep bell," does not seem to fit in kindly with the rest of the work; and the composer scarcely knows what to do, either with his voice or accompaniment, until the *cantabile* theme, in A major, comes to his relief. No. 5 is a charming Trio, full of life, and seeming to spring spontaneously from the words. Here the character given to the instrumental part is in true keeping with the general design. The return to the original subject, after the octave passages in the accompaniment, is extremely beautiful; and admirable, also, is the final phrase, where the voices die off in unison. No. 6 is light and cheerful; and the flowing semiquaver accompaniment with the melody has a good effect. On the whole, as we have already hinted, the composer has been most successful where he has attempted least; but the series of Trios will be an agreeable addition to the stock of part-music for female voices.

*Sonate, für Pianoforte und Violine.* Componirt von Agnes Zimmermann. Op. 16.

HERE we have a clearly defined and well-written Sonata, by a young artist who has already fairly won her way to public favour as a pianist of the highest class. The ambition of Miss Zimmermann in thus attempting to compete with the greatest composers in a work of such pretension, can only be excused by the evidence throughout her composition of the possession of constructive power and artistic aspiration which required greater scope for their due development than the small, but graceful, works which she has already produced for her instrument would allow. In the writing of this Sonata there is every indication of a sympathy with the best compositions of the class; and although we can nowhere discover imitation, a laudable desire to follow the highest models is observable in every movement. This is as it should be; for mere eccentricity, although often mistaken for genius, is in young writers usually the result of a desire to cover their want of it; and it will generally therefore be found that those composers who have in after years endeavoured to escape from form, are precisely those who have begun their career by strictly adhering to it. Miss Zimmermann commences her Sonata with a bold and well-marked subject, in D minor. The theme, which occurs in the relative major, first given to the pianoforte, and then to the Violin, is exceedingly graceful. This is repeated in D major, and afterwards in D minor; and we may here say that the writing of the violin part shows an intimate acquaintance with the true nature of the instrument; and the interweaving of the passages with the pianoforte may be also accepted as a proof that the composer has a thorough knowledge of effect. The *Scherzo*, in G minor, (followed by the *Trio*, in G major), is full of character; and well played by both performers, would be certain to delight a non-musical, as well as a musical, audience: the subject of the *Trio*, given to the violin, with holding notes for the pianoforte, is exceedingly melodious. The slow movement, although perhaps scarcely equal to the others, is graceful and well-written throughout for both instruments. The last movement is vigorous, and well sustained to the end. After an impassioned opening for the pianoforte, a very refined subject is given to the violin, in D minor; and a passage which shortly afterwards occurs, where the violin drops in octaves, against a melodious theme for the pianoforte, is remarkably original. A change into D major brings the Sonata to a most satisfactory conclusion. The composition is appropriately dedicated to Herr Joachim; and it may be hoped that during the coming season this eminent artist may show his sympathy with the composer by joining her in interpreting so highly meritorious a work before a public audience.

1. *My Golden Ship.* Song. Poetry by William Duthie.
2. *I sit alone.* Song. Poetry by William Duthie.
3. *In Spring Time.* Song.

Composed by Joseph Barnby.

Mr. Barnby is rapidly making his way as a song writer; and in the most legitimate manner, for, instead of appealing to the popular taste for vapid common-place, he writes

what he feels, and is satisfied with the good opinion of those only whose opinion is worth having. "My Golden Ship" is really a beautiful song. The descent to the lengthened *appoggiatura*, in the short opening symphony, is very original; and the syncopated accompaniment at the commencement of the song has an excellent effect. Were we not inclined to think that Mr. Barnby makes too continuous an use of pedal harmonies, we should pronounce the phrase, after the *rallentando*, to the words "Oh, gentle wind! oh, shining sea," one of the most eloquent in modern vocal music. The conclusion of each verse, where the words are lengthened out by holding notes for the voice, with transient modulations in the accompaniment, is especially worthy of commendation. "I sit alone" is a placid melody, in which the words are most truthfully expressed, not with the rough colouring of one who dresses up his works for the general market, but with the delicate tinting of a true artist. As a matter of opinion, we do not much like the harmonies of the second and third bars of the voice part, on the key-note pedal, especially as the bass afterwards skips to the dominant seventh; but the accompaniment is generally written with the utmost skill; and the changes of key are never unduly forced. Here again the final phrase has an effective and unexpected modulation in the accompaniment, whilst the voice sustains the F. The third song on our list, "In Spring-Time," is a charming melody—a real Spring song, which cannot fail to please wherever it is heard. The drop of the sixth in the opening phrase is exceedingly beautiful; and we are particularly pleased with the harmony at the recurrence of this theme, the first half of the bar being taken in A minor, instead of being harmonised with the dominant seventh in G, as at the commencement. Not the least merit in this song is that Mr. Barnby has never been betrayed into "twiddles" at the top of the pianoforte every time a bird is mentioned, but has allowed his melody to flow on with an uninterrupted arpeggio accompaniment throughout. A composer who can resist the temptation to degenerate into shakes at the word "lark" or "nightingale," shows a strength of mind which cannot be too highly commended. These compositions will advance Mr. Barnby's name as a writer of refined vocal music; and will doubtless be estimated at their real worth by professional singers who are sufficiently free to choose the songs they like best.

*Two Duets for Pianoforte Students.*

No. 1. *March.*

2. *Scherzo.*

*The Primo of No. 1, and the Secondo of No. 2, are limited to passages in the five-finger position.*

Composed by I. Moscheles. Op. 141.

THE recently published Pianoforte Duets by this composer, called "Domestic Life," afforded ample evidence that his creative musical faculty was as vigorous as ever; and now two more compositions are added to his works, which will be of the utmost value both to teachers and pupils. The title which we have quoted will sufficiently explain the object of these Duets; but few persons will be prepared to find that they are so melodious and full of abstract musical beauty, when it is recollected how thoroughly the composer has worked in fetters. The "March" is based on a very simple theme; but the treatment of the Secondo is so ingenious that the fact of the Primo being limited to the five-finger position is almost forgotten. As not one accidental of course can occur throughout the whole of the part for the Primo, it is interesting to see how cleverly and naturally the modulations are effected in the Secondo. After the double bar, a phrase in A minor occurs; and this is followed by two diminished 7ths—one in D minor and the other in C major—whilst a simple melody is carried on by the performer of the Primo, in the five-finger position. The "Scherzo" is even more elaborated in the part not limited to the five notes. The fitting in of the passages between the two players is here managed with much tact; and the modulations are more frequent than in the first

Duet. This will be found very excellent practice for the young player; the Secondo, although confined to the five notes, having passages of imitation which will require a clear touch, and compel a rigid attention to the precise length of the notes and rests; a matter too much neglected, but of the utmost importance in early musical training. In conclusion, we confidently recommend these Duets to the attention of Pianoforte teachers, for they will undoubtedly prove interesting to themselves as well as to their pupils. With such admirable proofs of the unimpaired powers of the composer of these trifles, we may hope that he will frequently turn his attention to writing; for we are certain that whatever he gives us will be fully worthy of a reputation which he has so nobly earned and so honourably maintained.

*Gia la Notte s'avvicina.* Valse, per Voce di Mezzo Soprano.

*Fra un Dolce Deliro.* Valse. Parole di Metastasio.

*Cada il tiranno Regno d'Amore.* Valse. Parole di Metastasio.

*Nel Mirarvi O Boschi.* Arietta.

Composed by Rosario Aspa.

THE three vocal waltzes, by Signor Aspa, are excellent specimens of light and elegant writing; and will be found invaluable to all who can throw off this style of music with that playfulness and vivacity which it demands. "Gia la Notte" is extremely simple in construction. The melody is catching; and the pianoforte accompaniment most effectively woven in with the voice throughout. "Fra un Dolce Deliro" is also a pleasing melody; and contains a change to the subdominant and its relative minor, which forms a most agreeable relief. "Cada il tiranno," requires somewhat more passion in the vocalist; but with a good singer, it cannot fail to produce an effect. "Nel Mirarvi," is a beautiful song, which we conscientiously recommend to all who desire a refined and thoroughly musicianlike composition. The pedal on G, with the short phrases for the voice, and holding notes in the accompaniment, is perfectly charming. We predict for this unpretending little Arietta a wide popularity; for it must please alike vocalist and audience wherever it is heard.

AUGENER AND Co.

*Ministering Angels.* Sacred Song. Words by Mrs. Thomas Dodds.

*Where the weary are at rest.* Sacred Song. Words by Mrs. Thomas Dodds.

Composed by William J. Young.

BOTH these songs, although unpretentious in character, are written with a feeling of devotion for the sacred nature of the poetry which will recommend them alike to executants and listeners. "Ministering Angels" is scarcely, perhaps, as attractive as the second on our list; but it is expressive, and may be made effective by a singer who has learned to devote her voice to the true purposes of religious music. There is much character in the accompaniment; which although never interfering with the melody, preserves an independence throughout which prevents the song from degenerating into mere commonplace. "Where the weary are at rest," is, as we have said, rather the better of the two songs; the melody being one which will please all listeners. Here the accompaniment appropriately flows with the voice; and the harmonies are as quiet as the subject demands. All who are searching for sacred music which shall tax rather the poetical, than the vocal, powers, will find these compositions precisely what they desire.

METZLER AND Co.

*Ring on! Sweet Angelus.* Arranged as a Vocal Duet. Composed by Charles Gounod.

THIS favourite song makes a most pleasing Duet: more-over it is easy both to play and sing. It is very slightly altered in the phrase at the end of each verse; and the final "plagal" cadence makes a quaint termination; the effect as a duet being, perhaps, here better than when it is sung as a solo.